# TO THE CEMETERY (AL CEMENTERIO)

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (56/82)




**DATOS GENERALES**

| | |
|---|---|
| CRONOLOGÍA | Ca. 1812 - 1815 |
| DIMENSIONES | 156 x 208 mm |
| TÉCNICA Y SOPORTE | Etching, lavis and drypoint |
| RECONOCIMIENTO DE LA AUTORÍA DE GOYA | Undisputed work |
| FICHA: REALIZACIÓN/REVISIÓN | 19 Dec 2010 / 01 Jun 2023 |
| INVENTARIO | 836 225 |

**INSCRIPCIONES**

*30* (on the lower left-hand corner of the plate).

**HISTORIA**

See *Sad presentiments of what must come to pass*.

The second artist's proof shows horizontal lines that shade in an area between the elbow and thigh of the figure located on the far right of the print.

The title was handwritten on the print by Goya in the first and only series that is known to have been printed at the time the works were created, which the artist gave to his friend Agustín Ceán Bermúdez. Therefore, the title was etched into the plate at a later date and left unchanged as of the first edition of the *Disasters of*

*War* printed by the San Fernando Royal Academy of Fine Arts in Madrid in 1863, after the printing of the series in the possession of Ceán Bermúdez.

There is a surviving *preparatory drawing* for this print which is housed in the Prado Museum in Madrid.

#### ANÁLISIS ARTÍSTICO

Two men are carrying a body. One of the men, shown side-on, is carrying the legs of the body, while the other placed further into the background grasps the corpse by the waist, causing the head of the corpse to slump forward, obscuring the face. In the background there is another lifeless body waiting to be taken to the cemetery. A short distance behind this figure, a woman holds a child in her arms.

The image depicts the transport of dead bodies to the cemetery, one of the greatest problems following the massive increase in deaths caused by the famine of 1811 to 1812. For public health reasons, it was prohibited to take corpses to churches or chapels, and it was decided that all bodies should be deposited in public cemeteries on the outskirts of the city.

Juan Carrete suggests that this image of two men carrying a body could be read as a secular interpretation of the burial of Christ. He even proposes a possible source of inspiration for the print: *The Entombment of Christ* by Caravaggio (Milan, 1571 - Port Ercole, 1610) which Goya might have seen either during his trip to Italy between 1769 and 1771 or by means of a print reproducing the work.

#### CONSERVACIÓN

The plate is stored in the National Chalcography (cat. 307).

#### EXPOSICIONES

**Goya and his times**
The Royal Academy of Arts London 1963
cat. 66
*cat. 248*

**Francisco de Goya**
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
*cat. 56*

**Francisco de Goya: Maleri, Tegning, Grafikk**
Nasjonalgalleriet Oslo 1996
from 10th to April 14th 1996
*cat. 146*

**Francisco Goya. Sein leben im spiegel der graphik. Fuendetodos 1746-1828 Bordeaux. 1746-1996**
Galerie Kornfeld Bern 1996
from November 21st 1996 to January 1997
*cat. 140*

**Francisco Goya. Capricci, follie e disastri della guerra**
San Donato Milanese 2000
Opere grafiche della Fondazione Antonio Mazzotta
*cat. 136*

**Goya. Opera grafica**
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
*p. 79*

**Goya et la modernité**
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
*cat. 95*

2022

#### BIBLIOGRAFÍA


**Goya, grabador**
BERUETE Y MONET, Aureliano de
cat. 158
1918
Blass S.A.

**Goya engravings and lithographs, vol. I y II.**
HARRIS, Tomás
cat. 176
1964
Bruno Cassirer

**Vie et ouvre de Francisco de Goya**
GASSIER, Pierre y WILSON, Juliet
cat. 1086
1970
Office du livre

**Catálogo de las estampas de Goya en la Biblioteca Nacional**
SANTIAGO, Elena M. (coordinadora)
cat. 267
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 147
2013
Pinacoteca de París

**Goya. In the Norton Simon Museum**
WILSON BAREAU, Juliet
pp. 114-151
2016
Norton Simon Museum

TORAL OROPESA, María and MARTÍN MEDINA,

Víctor
p. 77
2022
Museo de Bellas Artes de Badajoz y Diputación de Badajoz

## ENLACES EXTERNOS